

*Harry James*  
**Studies & Improvisations**  
*for Trumpet*



PRICE **1.50** In U.S.A.

ROBBINS MUSIC CORPORATION  
799 SEVENTH AVENUE • NEW YORK



## *Foreword*

In the field of modern dance music the art of improvising affords one of the finest opportunities for a singular satisfying musical experience. An improvisation in "swing style" has the power to charm or thrill the listener as well as the performer. This power of affecting the musical senses has been one of the strongest factors in the inevitable rise of "Swing".

The purpose of this book is to offer a progressive method of study to the student desirous of acquiring a distinctive style of playing both rhythmically and melodically. It is not an instructor's method dealing with fundamentals. On the contrary, it is designed for the student having already attained a certain degree of technical knowledge and facility in the playing of the trumpet.

A careful consideration of the following studies and improvisations in this book, combined with diligent practice, will definitely contribute not only to the student's ability on the trumpet, but also to his appreciation of this phase of music.

*The Publishers*

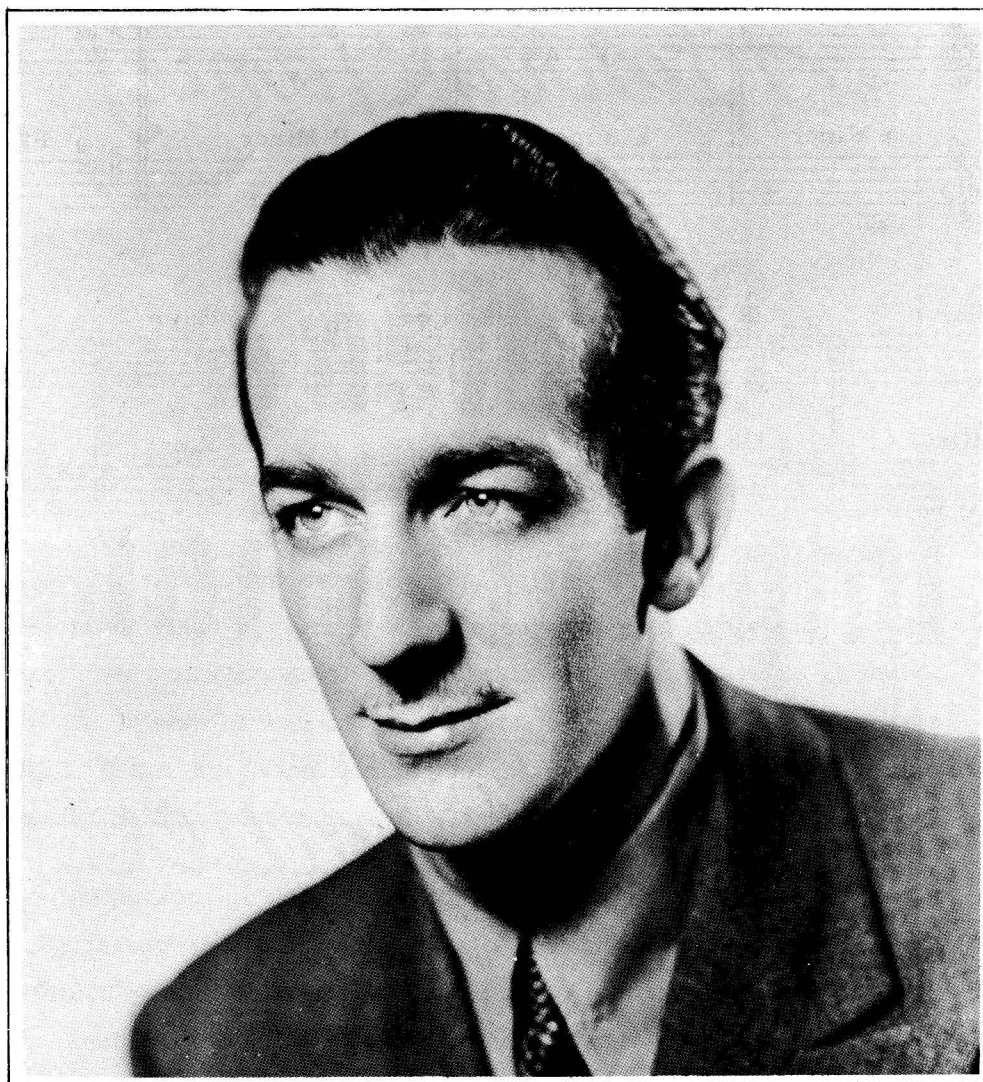


*Harry James*  
**Studies &  
Improvisations**  
*for Trumpet*

*Edited by* Elmer F. Gottschalk

**ROBBINS MUSIC CORPORATION**  
799 SEVENTH AVENUE • NEW YORK





HARRY JAMES was born right into the show business in Albany, Georgia, on the Ides of March, 1916. His father was director of the circus band and his mother a performer in the same show. Harry comes by his talent quite naturally because he was raised in back of the bandstand.

Harry trouped with his family for the first fourteen years of his life, and it is interesting to note that he played drums before taking up the cornet. He was featured as a child prodigy when only four years old, and was thoroughly capable of taking over the drummer's job when occasion demanded it.

In the Spring of 1927 Harry's father, himself a trumpeter, began to teach the boy trumpet. This suited Harry better than drums, and within two years he was substituting for his father. He continued his trumpet studies while his family wintered in Beaumont, Texas, and often soloed with the high school band.

In 1932 he left home to answer the call of Le Jazz Hot, and joined the orchestra of Joe Gill in Galveston. He found this to be his calling, and from then on continued his climb to the top in popular music. On Xmas day, 1936, he got a call from Benny Goodman and the rest is musical history.



# TABLE OF KEYS, MAJOR AND MINOR

3

	C Major		G Major		D Major		A Major	
Major								
Relative Minor	A Minor		E Minor		B Minor		F# Minor	

E Major		B Major		F# Major		C# Major		Cb Major	
C# Minor		G# Minor		D# Minor		A# Minor		Ab Minor	

Gb Major		Db Major		Ab Major		Eb Major		Bb Major		F Major	
Eb Minor		Bb Minor		F Minor		C Minor		G Minor		D Minor	

## INTERVALS

An interval is the distance from one note to another. It is *Major* or *Perfect* if both notes are in the same key, and *Minor*, *Diminished*, or *Augmented* if not!

Perf. Unison		Min. 2nd		Maj. 2nd		Aug. 2nd		Min. 3rd		Maj. 3rd	

Perf. 4th		Aug. 4th		Dim. 5th		Perf. 5th		Aug. 5th		Min. 6th	

Maj. 6th		Aug. 6th		Dim. 7th		Min. 7th		Maj. 7th		Perf. 8va	

To determine the kind of interval formed by any two given notes, consider the lower as the key note and follow the foregoing definition and table.



## CHORDS AND THEIR INVERSIONS

I. A chord is a succession of three or more notes sounded simultaneously and named according to the various degrees of the scale:

## NAMES AND DEGREES OF THE SCALE

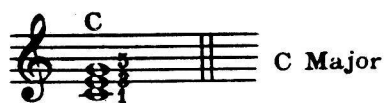
I	.....Tonic (keynote) chord	
II	.....Super-tonic	"
III	.....Mediant	"
IV	.....Sub-dominant	"
V	.....Dominant	"
VI	.....Sub-mediant	"
VII	.....Leading-tone	"



In addition, chords are also named *major*, *minor*, *diminished*, *augmented*, *sixth*, *seventh*, *ninth*, etc., according to the number of notes and kind of intervals included in each chord.

II. A chord may be built upon any note.

(1) Major (common) chord.



(The numbers 1, 3, and 5 indicate the intervals used, of which 1-3 is a *major third* and 1-5 is a *perfect fifth*.)

(2) Minor (common) chord.



(1-3 is a *minor third* and 1-5 is a *perfect fifth*.)



## (3) Seventh (Major or Minor) chord.

NOTE:—A chord is either major or minor depending upon whether the interval of a third (1-3) is major or minor.



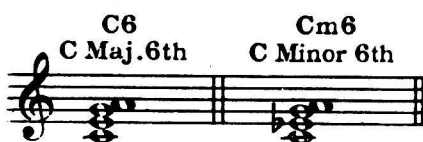
(Major third, perfect fifth, and minor seventh.)



(Minor third, perfect fifth, and minor seventh.)

## (4) Sixth chord.

A sixth chord is formed by adding the sixth note from the root to a common triad. The sixth chords most commonly used are:



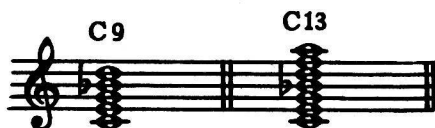
C6 = Major third, perfect fifth, and major sixth.

CM6 = Minor third, perfect fifth, and major sixth.



(Major third, perfect fifth, augmented sixth.)

## (5) Ninth and thirteenth chords.



(a) A ninth chord is formed by adding a note nine steps (in the scale) above the root, or bottom note, of a seventh chord.

(b) A thirteenth chord is formed by adding a note thirteen steps above the root of a ninth chord.

## (6) Diminished chord.

(a) A diminished chord is formed by a series of minor thirds. There are only three diminished chords (the root depends upon the key and chord progression):



(Minor third, diminished fifth, and diminished seventh.)



## 6 (7) Augmented chords.

Unless a 6 aug. is indicated, the word augmented (or aug.) directly affects only the interval of a fifth in the chord. It raises the fifth a half step, thus making an interval of an augmented fifth.



## III. Chord progression.

In learning to improvise, the student must have some understanding of the laws or rules governing chord progression. To facilitate learning the names and signs "tonic" (I), "dominant" (V), etc. are used. (See table of names and degrees of the scale.)

(1) The chordal frame-work of any composition in general consists of I IV V<sub>7</sub> I.

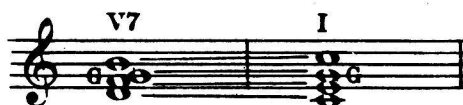
(2) A good conception of the use of chords in a given key may be obtained from the following table:

<i>Chords</i>	<i>Number of Times Used</i>
I (tonic) .....	
IV (sub-dominant) .....	Very Frequently
V (dominant) .....	
VI (sub-median) .....	
II (super-tonic) .....	Frequently
III (median) .....	
VII (leading-tone) .....	Infrequently

(3) A composition almost invariably will start and end on the tonic, ending with what is called a full cadence (V<sub>7</sub>I or IV I).

(4) The chords to be used in the body of a composition depend, of course, upon the melody and the chords desired by the composer.

(5) In changing from one chord to the next, tones that are "common" to both chords should be carried over by the *same voice* if the melody will permit.



The note common to both chords is G!

(6) The third (note) of a chord will generally resolve up to the nearest note of the next chord; likewise the seventh will resolve down. (In the foregoing example the third (B) of the V<sub>7</sub> chord resolves up to C of the I chord; the seventh (F) of the V<sub>7</sub> chord resolves down to the E of the I chord.)



(7) When the question of doubling a note arises, always remember that *thirds*, *sevenths*, and *ninths* are not to be doubled; double the root or the *fifth*.

3rd doubled  
Wrong (✓)

3rd not doubled  
Correct (O.K.)

(8) Consecutive or hidden octaves and fifths between voices (or parts) should be avoided.

Ⓐ

Incorrect consecutive octaves

Correct

Ⓑ

Hidden Octaves

Hidden Fifths

At Ⓑ, harmony in parallel motion with the bass causes a *hidden octave* between the bass and the upper voice, and a *hidden fifth* between the bass and middle voice. Voices should move in contrary motion whenever possible.

(9) Alteration of any of the chords is permissible, depending upon the player's or composer's preference.

(The foregoing rules are not to be accepted as infallible, but they are given in the hope that they will serve the student as a guide and foundation and to stimulate an interest for a more advanced study of the principles of harmony!)

#### IV. Inversions of chords.

When a chord is inverted it means that some note (of the chord) other than the root is in the bass (bottom note).

Root Position

1st Inversion

2nd Inversion

3rd Inversion

## STUDIES IN PHRASING AND CHORD PROGRESSION

The following studies are given for two reasons:

- (1) To acquaint the student with some of the more important rhythmic figures used in "swing" improvisations;
- (2) To establish a feeling for chord progression.

The first group consists of simple *arpeggio figures*, the second deals with *syncopation*, and the third is a combination of both, introducing also the *added tones* (tones added to the fundamental chord notes) and *passing tones*. These studies are built upon the succession of chords known universally to "swing" musicians as "the blues."

We must bear firmly in mind that the three-fold root of music is Melody, Harmony, and Rhythm. Our purpose is to integrate these three elements to such an extent that our whole personality is charged with rhythmic power. It is this power which stimulates the creative ability in the musician, and allows subconscious freedom while extemporizing.

All chords indicated are in the transposing keys of the instrument and are given in 12-measure form. The chords used in the progressions may vary, but they follow a general pattern, as indicated below.

The image displays two musical staves, each representing a 12-measure chord progression. The first staff begins with a treble clef and a key signature of one flat (Bb). It starts with a C(I) chord (C2, Eb3, F3, G3) and continues with a series of slanted lines indicating arpeggiated figures. The progression concludes with an F(IV) chord (F2, Ab3, C4, Eb4). The second staff also begins with a treble clef and a key signature of one flat. It starts with a C(I) chord, followed by a G7(V7) chord (G2, Bb3, D4, F4), then an F(IV) chord, and finally returns to a C(I) chord at the end of the 12 measures.

The first group of eight studies are simple arpeggio phrases and are given for the purpose of developing a flowing style of playing. Perfecting a system of legato tonguing is an important step and should be considered as one of the first requirements in a study of improvising. Play the following studies in a relaxed manner being careful to breathe only at the beginning of each phrase.



I  
LEGATO TONGUING

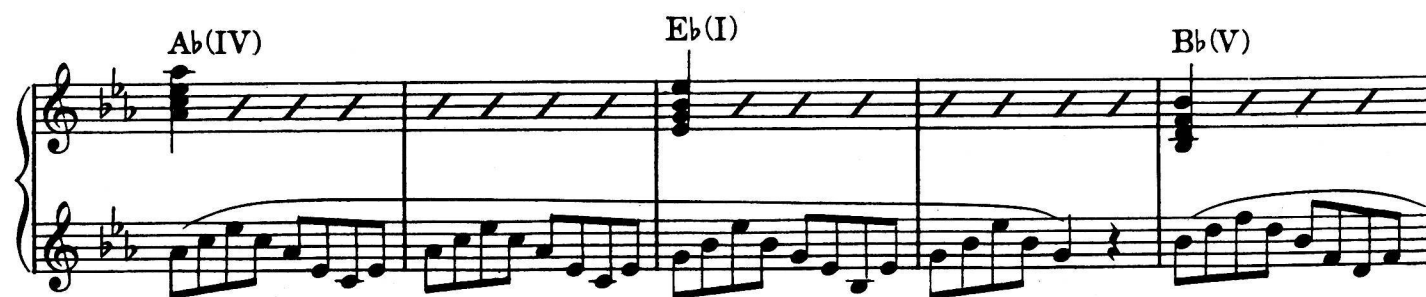
9

Ex.1

Ex.1 is a piano exercise in C major. It consists of three systems of music. The first system starts with a C(I) chord in the right hand, followed by a continuous eighth-note melody in the left hand. The second system features a sequence of chords: F(IV), C(I), and G7(V7), each followed by a continuous eighth-note melody in the left hand. The third system features a sequence of chords: F(IV), 1.C(I), and 2.C(I), each followed by a continuous eighth-note melody in the left hand. The exercise is marked with a double bar line and a repeat sign.

Ex.2

Ex.2 is a piano exercise in F major. It consists of three systems of music. The first system starts with an F(I) chord in the right hand, followed by a continuous eighth-note melody in the left hand. The second system features a sequence of chords: Bb(IV), F(I), and C7(V7), each followed by a continuous eighth-note melody in the left hand. The third system features a sequence of chords: Bb(IV), 1.F(I), and 2.F(I), each followed by a continuous eighth-note melody in the left hand. The exercise is marked with a double bar line and a repeat sign.

**Ex. 3** B $\flat$ (I)**Ex. 4** E $\flat$ (I)



**Ex. 5**

Ex. 5 is a musical exercise in G major, 2/4 time. It consists of three systems of piano accompaniment. The first system shows the initial chords: G (I) and C (IV). The second system shows C (IV), G (I), and D (V). The third system shows C (IV), a first ending for G (I), and a second ending for G (I). The piano part features a continuous eighth-note accompaniment in the right hand and a melody in the left hand.

**Ex. 6**

Ex. 6 is a musical exercise in D major, 2/4 time. It consists of three systems of piano accompaniment. The first system shows the initial chords: D (I) and G (IV). The second system shows G (IV), D (I), and A (V). The third system shows G (IV), a first ending for D (I), and a second ending for D (I). The piano part features a continuous eighth-note accompaniment in the right hand and a melody in the left hand.

## Ex. 7

Exercise 7 is a short piece in A major, 2/4 time. It consists of six measures. The first measure is in A major (I). The second measure is in D major (IV). The third measure is in A major (I). The fourth measure is in D major (IV). The fifth measure is in A major (I). The sixth measure is in E major (V). The piece ends with a repeat sign and a first ending (1. A(I)) and a second ending (2. A(I)).

Measures 1-6: A(I), D(IV), A(I), D(IV), A(I), E(V).  
First ending: 1. A(I)  
Second ending: 2. A(I)

## Ex. 8

Exercise 8 is a short piece in E major, 2/4 time. It consists of six measures. The first measure is in E major (I). The second measure is in A major (IV). The third measure is in E major (I). The fourth measure is in A major (IV). The fifth measure is in E major (I). The sixth measure is in B major (V). The piece ends with a repeat sign and a first ending (1. E(I)) and a second ending (2. E(I)).

Measures 1-6: E(I), A(IV), E(I), A(IV), E(I), B(V).  
First ending: 1. E(I)  
Second ending: 2. E(I)



## II SYNCOPE

13

### Ex.1 C(I)

First system of Ex.1. Treble staff: C(I). Bass staff: rhythmic pattern.

F(IV)

C(I)

F(IV)

C(I)

G(V)

F(IV)

1. C(I)

2. C(I)

### Ex.2

F(I)

First system of Ex.2. Treble staff: F(I). Bass staff: rhythmic pattern.

B $\flat$ (IV)

F(I)

C(V)

B $\flat$ (IV)

1. F(I)

2. F(I)

## Ex. 3

Ex. 3 is a musical exercise in B-flat major, 4/4 time. It consists of three systems of piano accompaniment. The first system begins with a B-flat (I) chord. The second system features Eb (IV), Bb (IV), and F (V) chords. The third system includes Eb (IV), 1. Bb (I), and 2. Bb (I) chords. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex melodic line.



## Ex. 4

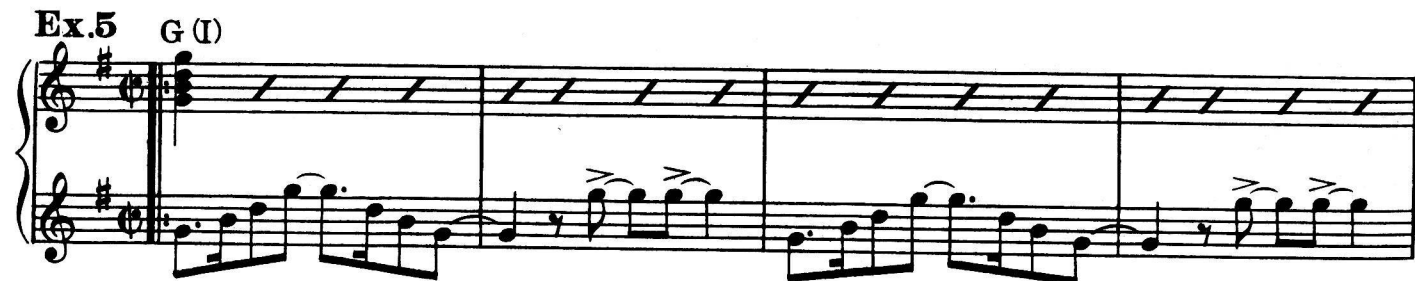
Ex. 4 is a musical exercise in E-flat major, 4/4 time. It consists of three systems of piano accompaniment. The first system begins with an E-flat (I) chord. The second system features Ab (IV), Eb (I), and Bb (V) chords. The third system includes Ab (IV), 1. Eb (I), and 2. Eb (I) chords. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex melodic line.



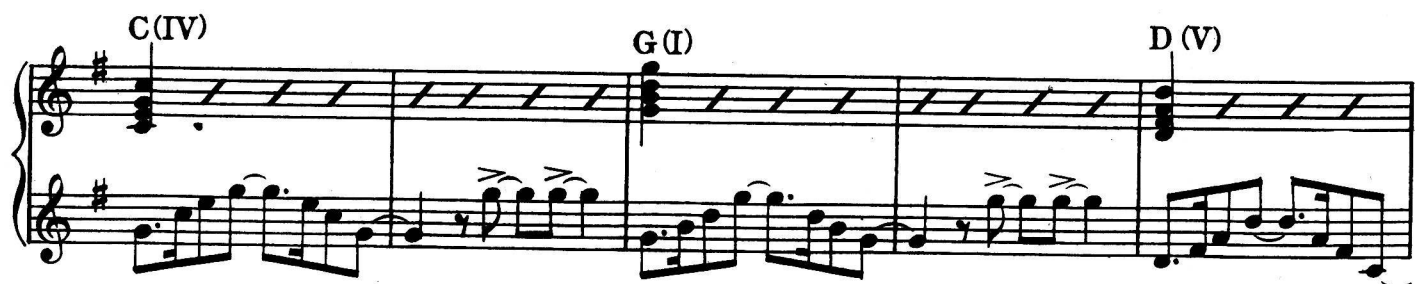


## Ex.5

G (I)



C (IV)      G (I)      D (V)

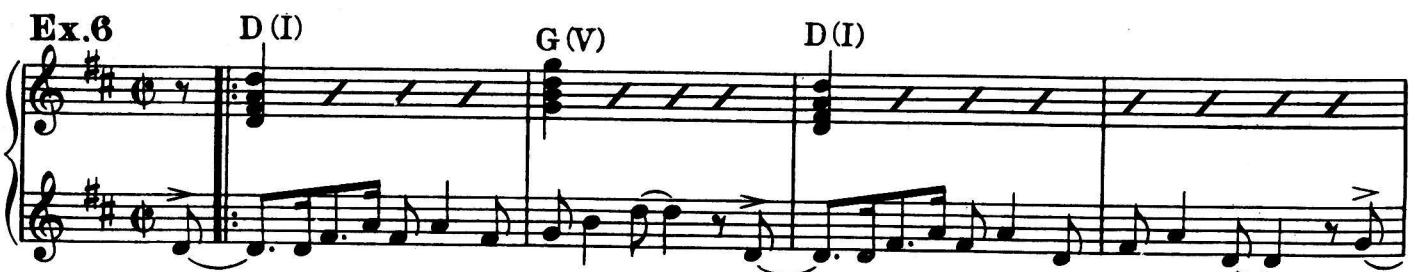


C (IV)      1. G (I)      2. G (I)

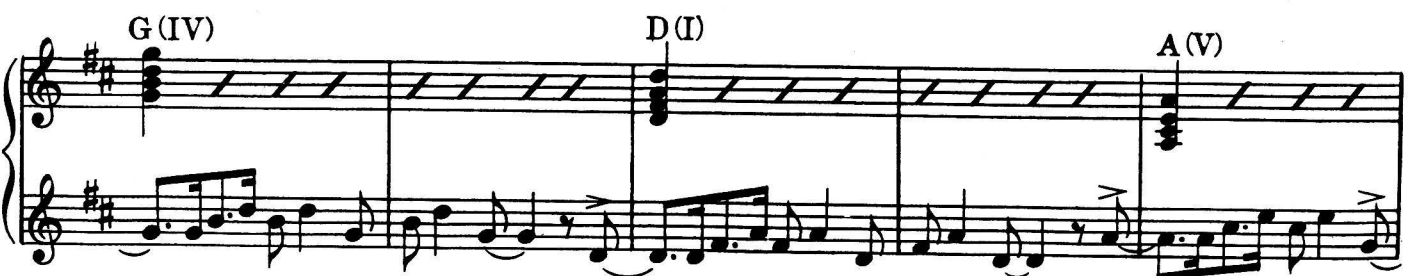


## Ex.6

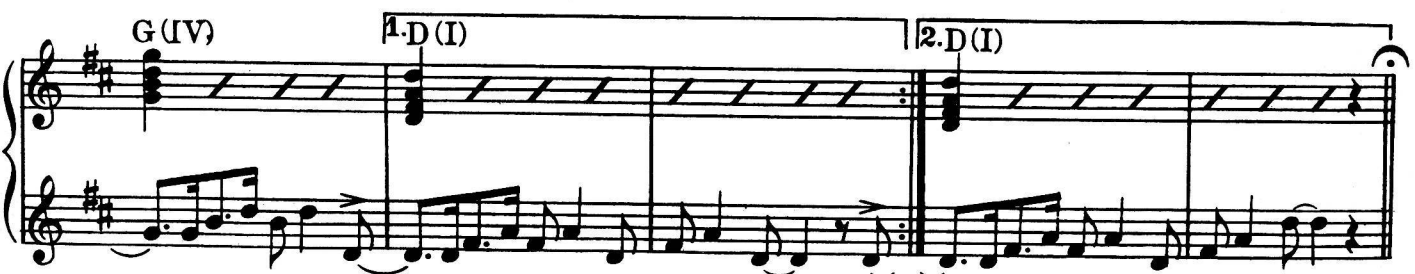
D (I)      G (V)      D (I)



G (IV)      D (I)      A (V)



G (IV)      1. D (I)      2. D (I)



## Ex. 7

Exercise 7 is a piano exercise in A major, 2/4 time. The score consists of three systems. The first system shows the initial A major triad (A(I)) in the right hand and a descending eighth-note pattern in the left hand. The second system continues the pattern with a D major triad (D(IV)) and an A major triad (A(I)). The third system concludes with a D major triad (D(IV)), an A major triad (A(I)), and an E major triad (E(V)). The right hand plays sustained chords, while the left hand plays a continuous eighth-note accompaniment.

Harmonic analysis labels: A(I), D(IV), A(I), D(IV), A(I), E(V).

## Ex. 8

Exercise 8 is a piano exercise in E major, 2/4 time. The score consists of three systems. The first system shows the initial E major triad (E(I)) in the right hand and an ascending eighth-note pattern in the left hand. The second system continues the pattern with an A major triad (A(IV)), an E major triad (E(I)), and a B major triad (B(V)). The third system concludes with an A major triad (A(IV)), an E major triad (E(I)), and an E major triad (E(I)). The right hand plays sustained chords, while the left hand plays a continuous eighth-note accompaniment.

Harmonic analysis labels: E(I), A(IV), E(I), B(V), A(IV), E(I), E(I).

## ADDED AND PASSING TONES

The foregoing studies contain only the fundamental chord tones and are limited in this respect. However, in the following examples we will give ourselves a little more license both harmonically and melodically. The progressions of chords as we have had them so far have been more or less fundamental and may be subject to a number of changes.

For instance, we might have the progression of chords as follows:

Any number of harmonic changes are permissible as long as the musical structure or form remains unchanged.

In the studies to follow use is made of non-chord tones such as passing tones and auxiliary notes which do not affect or change the chord. On the other hand we may change the quality of the common chord by the addition of emphasized notes such as minor thirds, augmented fifths, sixths, sevenths, or ninths. As, for instance, in my chorus on the Victor Record 25792-B "One O'clock Jump" notice how, in the fifth and sixth measures, the ninth (B flat) and the seventh (G flat) notes, of the subdominant chord, are emphasized, and also in the ninth measure the dominant seventh (B flat 7) becomes a minor seventh chord because of the presence of the minor third (D flat).

## One O'Clock Jump

Count Basie



**Ex.1 Slow**

**Ex.1** Slow

The musical score for Example 1 is a slow exercise in C major. It consists of three systems of piano accompaniment. The first system has a C major chord in the right hand and a melodic line in the left hand. The second system has an F7 chord in the right hand and a melodic line in the left hand. The third system has a G7 chord in the right hand and a melodic line in the left hand. The exercise ends with a C major chord in the right hand and a final note in the left hand.

**Ex.2** Slow

**Ex. 2** Slow **F** **F7**

**Bb7** **F**

**C7** **F** **C7**

**Ex.3** Medium slow B $\flat$ 

Ex.3 is a piano exercise in B $\flat$  major, marked "Medium slow". It consists of three systems of piano accompaniment. The first system begins with a B $\flat$ 7 chord in the right hand. The second system features Eb and B $\flat$  chords. The third system includes F7 and B $\flat$  chords. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

**Ex.4** Medium slow E $\flat$ 

Ex.4 is a piano exercise in E $\flat$  major, marked "Medium slow". It consists of three systems of piano accompaniment. The first system ends with an Eb7 chord. The second system features Ab and Eb chords. The third system includes B $\flat$ 7, Eb, and B $\flat$ 7 chords. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

**Ex. 5** Medium Slow

Chords: G, C7, G, G7, C, G, D7, D7 aug., G.

**Ex. 6** Medium Slow

Chords: D, G7, D, D7, G7, D, A7, D.



## Ex. 7

Slow

Ex. 7 is a piano exercise in A major, marked "Slow". It consists of three systems of piano accompaniment. The first system features a right-hand staff with a whole rest and a left-hand staff with a triplet of eighth notes (A4, B4, C5) followed by a quarter note (D5). The second system has a right-hand staff with a whole rest and a left-hand staff with a quarter note (A4), a triplet of eighth notes (B4, C5, D5), and a quarter note (E5). The third system has a right-hand staff with a whole rest and a left-hand staff with a quarter note (A4), a triplet of eighth notes (B4, C5, D5), and a quarter note (E5). Chords are indicated above the staves: A7 in the first system, D7, A7, and A7 in the second system, and E7, D7, A7, and E7 in the third system.

## Ex. 8

Slow

Ex. 8 is a piano exercise in E major, marked "Slow". It consists of three systems of piano accompaniment. The first system features a right-hand staff with a whole rest and a left-hand staff with a quarter note (E4), a quarter note (F#4), and a quarter note (G#4). The second system has a right-hand staff with a whole rest and a left-hand staff with a quarter note (E4), a quarter note (F#4), and a quarter note (G#4). The third system has a right-hand staff with a whole rest and a left-hand staff with a quarter note (E4), a quarter note (F#4), and a quarter note (G#4). Chords are indicated above the staves: E, B7, E, and E7 in the first system, A7, E, and E in the second system, and B7, E, and E in the third system.

## TREATMENT OF STANDARD SONGS

The next section of the book will be devoted to a study of seven standard songs, six of which are the thirty-two measure type and the remaining one of the twenty measure type. Each song follows a definite musical form or pattern and the ability to recognize these forms quickly and easily is an important step in the development of a good swing style. A song may be made up of two eight-bar phrases which are very much alike (A, A), followed by an eight-bar phrase which is entirely different (B), and closed with another eight-bar phrase very much like the first two (A). Consequently our form would be A, A, B, A. Other songs will follow many different forms as will be observed. The matter of phrasing, when improvising a chorus, is another important step. A phrase should convey a musical message like a sentence or portion of a sentence.

In our treatment of the songs, we will follow this procedure:

- (1) Play the melody "straight," as it was originally written.
- (2) Play the melody again but this time rephrase it rhythmically.
- (3) Play an original improvisation. (In each case I have given you my own improvisation in the way I might play it if called upon).

The chord indications on the top stave accompany each chorus. This enables the student to analyse just what is happening harmonically in conjunction with the melodic line. The co-ordination of these two elements is our ultimate aim.

# In A Little Spanish Town

*The Melody As Written Originally*

Sam M. Lewis  
Joe Young  
Mabel Wayne

**Moderato**

The musical score is written for piano in 3/4 time. It consists of six systems of music. The first system begins with a piano (p) dynamic and a forte (f) dynamic marking. The key signature has one sharp (F#). The score includes various chords: C, G7, G+, C, G7, E7, A7, D7, and A dim. The melody is written in the right hand, and the accompaniment is in the left hand. The score ends with a double bar line and a repeat sign, followed by two endings: 1. C, G7 and 2. C.



This composition was written as a waltz but may be played to good effect as a fox-trot The following rhythmic chorus serves to illustrate this:

## In A Little Spanish Town

*Phrased Rhythmically*

Sam M. Lewis  
Joe Young  
Mabel Wayne

Moderato

The musical score is written for piano and features a rhythmic chorus. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Moderato'. The key signature is one sharp (F#), indicating D major or B minor. The score includes various musical notations such as chords (C, G7, G+, E7, A7, D7), triplets (indicated by a '3' in a circle), and dynamic markings (f, A dim.). The first system starts with a C chord and a forte (f) dynamic. The second system continues with C and G7 chords. The third system introduces G+ and C chords. The fourth system features G7 and E7 chords. The fifth system includes A7, D7, and a diminuendo (A dim.) marking. The sixth system concludes with C, G7, and C chords, and includes first and second endings marked with '1.' and '2.'.

Copyright 1926 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

Copyright renewal 1954 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance for Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# In A Little Spanish Town

25

*Improved*

Sam M. Lewis  
Joe Young  
Mabel Wayne

The piano score is written for a grand piano, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems of music. Chord symbols are placed above the staff at various points: C, G7, C, G7, G+, C, G7, E7, A7, D7, C, G7, and C. The melody is primarily in the right hand, with a steady accompaniment in the left hand. There are several trills and triplets indicated. The piece ends with a double bar line and a repeat sign.

## At Sundown

*The Melody As Written Originally*

Walter Donaldson

Moderato

Chords and dynamics shown in the score:

- System 1: D7, Am, G+, D6 D7, G, Em, E7
- System 2: Am, G+, D6 D7, G, Em, B7(B7dim5), E7
- System 3: A6, A7, D9, D7, D+, G6, G, E7
- System 4: Am, G+, D6 D7, G, Em, E7, Am, G+, D6 D7
- System 5: G, Em, B7 B7dim5, E7, A6, A7
- System 6: Am, G+, D6 D7, 1. G, E7, 2. G

*p-f*



# At Sundown

27

*Phrased Rhythmically*

Walter Donaldson

Moderato

Chord progression for the first system: D7, Am, G+, D6 D7, G, Em, E7.

Chord progression for the second system: Am, G+, D6 D7, G, Em, B7 B7dim5 E7.

Chord progression for the third system: A6, A7, D9, D7, D+, G6, G, E7.

Chord progression for the fourth system: Am, G+, D6 D7, G, Em, E7, Am, G+, D6 D7.

Chord progression for the fifth system: G, Em, B7 B7dim5 E7, A6, A7.

Chord progression for the sixth system: Am, G+, D6 D7, 1. G, E7, 2. G, D7, G D7 G.

Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved Including Public Performance for Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

## At Sundown

Walter Donaldson

*Improvised*

The musical score is written for piano and guitar. It consists of six systems of music. The piano part is written in the right hand, and the guitar part is written in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and improvisation markings.

**System 1:** Chords: D7, Am, D7, G, Em, E7. The piano part features a series of eighth notes and a triplet of eighth notes. The guitar part features a series of eighth notes and a triplet of eighth notes.

**System 2:** Chords: Am, D7, G, Em, B7, E7. The piano part features a series of eighth notes and a triplet of eighth notes. The guitar part features a series of eighth notes and a triplet of eighth notes.

**System 3:** Chords: A6, A7, D7, G, E7. The piano part features a series of eighth notes and a triplet of eighth notes. The guitar part features a series of eighth notes and a triplet of eighth notes.

**System 4:** Chords: Am, D7, G, Em, E7, Am. The piano part features a series of eighth notes and a triplet of eighth notes. The guitar part features a series of eighth notes and a triplet of eighth notes.

**System 5:** Chords: D7, G, Em, B7, E7. The piano part features a series of eighth notes and a triplet of eighth notes. The guitar part features a series of eighth notes and a triplet of eighth notes.

**System 6:** Chords: A7, D7, G. The piano part features a series of eighth notes and a triplet of eighth notes. The guitar part features a series of eighth notes and a triplet of eighth notes.

Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
 Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
 International Copyright Secured

Made in U.S.A.

All Rights Reserved Including Public Performance for Profit  
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# My Blue Heaven

29

*The Melody As Written Originally*

George Whiting  
Walter Donaldson

Moderato

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The score consists of six systems of music. The first system begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts on a whole note F in the right hand, followed by a series of eighth and quarter notes in the left hand. The second system continues the melody with a half note F in the right hand. The third system introduces a new melodic phrase with a half note F in the right hand. The fourth system continues the melody with a half note F in the right hand. The fifth system continues the melody with a half note F in the right hand. The sixth system concludes the piece with a half note F in the right hand. The score includes various chords and chord progressions, such as F, G7, G7dim.5, Am, Fdim. F, F+, Bb, D7, Gm, D7 Fdim. C7, F, C+, and 1.C7, 2.C7. The dynamics are marked 'mf-f'.

Chords and Chord Progressions:

- System 1: F, G7, G7dim.5
- System 2: Am, F
- System 3: G7, G7dim.5, Am, F, Fdim. F, F+, Bb
- System 4: D7, Gm, D7 Fdim. C7, F, C+
- System 5: F, G7, G7dim.5
- System 6: 1.C7, F, Fdim. C7, F, 2.C7, F, Bb, F

Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
International Copyright Secured  
Made in U.S.A.

All Rights Reserved Including Public Performance for Profit  
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright



## My Blue Heaven

*Phrased Rhythmically*

Moderato

George Whiting  
Walter Donaldson

The musical score for 'My Blue Heaven' is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score includes various musical notations such as chords, melodic lines, and dynamic markings. The chords are labeled as follows:

- System 1: F, G7, G7 dim.5
- System 2: Am, F
- System 3: G7, G7 dim.5, Am, F, Fdim. F, F+, Bb
- System 4: D7, Gm, D7 Fdim. C7, F, C+
- System 5: F, G7, G7 dim.5
- System 6: C7, F, Fdim. C7, F, F, Bb, C7, F

The score also includes dynamic markings such as *mf-f* and *f*. The piece concludes with a double bar line and a repeat sign.

Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved Including Public Performance for Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# My Blue Heaven

31

*Improvised*

George Whiting  
Walter Donaldson

The musical score is written for piano and voice. It consists of six systems of music. The piano part is on the left staff, and the voice part is on the right staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various chords and improvisation markings.

Chords and markings:

- System 1: F, G7, G7 dim.5
- System 2: Am, F
- System 3: G7, G7 dim.5, Am, F
- System 4: Bb, D7, Gm
- System 5: C7, F
- System 6: G7, G7 dim.5, C7, F

Improvisation markings (slashes) are present in the piano part throughout the score. A triplet of eighth notes is marked with a '3' in the third system.

Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved Including Public Performance for Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# Pagan Love Song

From the M-G-M Production "The Pagan"

*The Melody As Written Originally*

Arthur Freed  
Nacio Herb Brown

Moderato

The musical score is written for piano in 3/4 time, key of D major. It consists of six systems of music. The first system begins with a D chord and a *p-f* dynamic marking. The second system features G7, D, and A7 chords. The third system includes D, A7, and D chords. The fourth system includes a Bb7 chord. The fifth system includes D, A7, and D chords. The sixth system includes A7, D, A7, and D chords, with first and second endings marked. The tempo is marked 'Moderato'.

Copyright 1929 Metro-Goldwyn-Mayer Corp., New York, N. Y.

Copyright assigned 1932 to ROBBINS MUSIC CORPORATION, 799 Seventh Ave., New York, N. Y. for United States & Canada

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# Pagan Love Song

From the M-G-M Production "The Pagan"

Arthur Freed  
Nacio Herb Brown

*Phrased Rhythmically*

The musical score is written for piano and features a series of six systems, each with a treble and bass staff. The key signature is D major (two sharps). The notation includes various chords and melodic lines. The first system begins with a D chord and a forte (f) dynamic marking. The second system includes G7, D, and A7 chords. The third system includes D, A7, and D chords. The fourth system includes a Bb7 chord. The fifth system includes D, A7, and D chords. The sixth system includes A7, 1. D, A7, and 2. D chords, indicating a first and second ending. The score is characterized by its rhythmic phrasing and the use of slurs and ties to connect notes across measures.

Copyright 1929 Metro-Goldwyn-Mayer Corp., New York, N. Y.

Copyright assigned 1932 to **ROBBINS MUSIC CORPORATION**, 799 Seventh Ave., New York, N. Y. for United States & Canada  
International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright



# Pagan Love Song

From the M-G-M Production "The Pagan"

*Improvised*

Arthur Freed

Nacio Herb Brown

The piano score for "Pagan Love Song" is written in D major (two sharps) and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The score includes various musical notations such as chords, melodic lines, and dynamic markings. Chord symbols are placed above the treble staff: D, Bb, D, A7, D, Bb, D, A7, D, A7, D, A7. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures contain rests. The piece concludes with a double bar line and repeat dots.

Copyright 1929 Metro-Goldwyn-Mayer Corp., New York, N. Y.

Copyright assigned 1932 to **ROBBINS MUSIC CORPORATION**, 799 Seventh Ave., New York, N. Y. for United States & Canada  
International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# I Never Knew

(I Could Love Anybody Like I'm Loving You)

*The Melody As Written Originally*

Tom Pitts  
Ray Egan  
Roy K. Marsh

Moderato

Chords indicated in the score: A, A+, F#m, G, F#7, B7, E7, A, A7, D, A7dim.5, C#m7, F#7, B7, A, A7, D, A7dim.5, A, A+, F#m, G, F#7, B7, E7, 1. A, F#m, Bm, E7, 2. A.

Copyright 1920 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
Copyright renewal 1948 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# I Never Knew

(I Could Love Anybody Like I'm Loving You)

*Phrased Rhythmically*

Tom Pitts  
Ray Egan  
Roy K. Marsh

The musical score is written for piano in the key of A major (two sharps) and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The notation includes various chords and melodic lines. The chords are labeled as follows:

- System 1: A, A+, F#m, G, F#7, B7
- System 2: E7, A, A7, D, A7dim.5, A, C#m7
- System 3: F#7, B7, E7
- System 4: A, A7, D
- System 5: A7dim.5, A, A+, F#m, G, F#7
- System 6: B7, E7, 1. A, F#m, Bm, E7, 2. A

The melody is primarily in the right hand, featuring eighth and sixteenth notes, often beamed together. The left hand provides harmonic support with chords and moving bass lines. The piece concludes with a double bar line and a repeat sign.

# I Never Knew

(I Could Love Anybody Like I'm Loving You)

37

Tom Pitts  
Ray Egan  
Roy K. Marsh

*Improvised*

The musical score is written for piano and guitar. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of six systems of music. The piano part is written in the left hand, and the guitar part is written in the right hand. The guitar part includes various chords and improvisation markings. The chords are: A, A+, F#m, A7, F#7, B7, E7, A, D, A, A+7, F#7, B7, E7, A7, D, D dim., A, A+, F#m, A7, F#7, B7, E7, A. The improvisation markings are: *f*, *dim.*, and *3* (triplets). The score ends with a double bar line and a repeat sign.

Copyright 1920 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

Copyright renewal 1948 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright



## China Boy

*The Melody As Written Originally*Dick Winfree  
Phil Boutelje

Moderato

Chords indicated in the score:

- System 1: G, D+, G, D+, G, D+
- System 2: G, Eb7, G, A9
- System 3: Cm, G, A7
- System 4: Bb, F7, Bb, F7
- System 5: Bb, D7, G, D+, G, D+, A9, Cm
- System 6: G, A9, D7, 1. G, D7, 2. G

Copyright 1922 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

Copyright renewal 1950 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# China Boy

39

*Phrased Rhythmically*

Dick Winfree  
Phil Boutelje

The musical score for "China Boy" is written for piano in G major, 2/4 time. It consists of six systems of music. The first system starts with a G major chord and a forte (f) dynamic. The second system features E7 and A9 chords. The third system includes Cm and G chords. The fourth system has Bb, F7, and Bb chords. The fifth system contains Bb, D7, G, A9, and Gdim. chords. The sixth system is a repeat section with G, A9, D7, 1.G, D7, 2.G, D7, G, D7, and G chords. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

## China Boy

*Improvised*Dick Winfree  
Phil Boutelje

Chord progression: G, E7, A7, Cm, G, Bb, F7, Bb, F7, Bb, D7, G, A7, D7, G.

Copyright 1922 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
 Copyright renewal 1950 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# The Darktown Strutters Ball

*The Melody As Written Originally*

Shelton Brooks

Moderato

*p-f*

Chords: D, B7, E7, A7, Em, D dim., F#7

First Ending: 1. D dim., A7

Second Ending: 2. D, A7, D

Copyright 1917 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

Copyright renewal 1945 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright



# The Darktown Strutter's Ball

*Phrased Rhythmically*

Shelton Brooks

The musical score is written for piano and consists of six systems. The key signature has one sharp (F#), and the time signature is 2/4. The first system begins with a forte (f) dynamic. The notation includes various chords and melodic lines for both hands. The second system ends with a 'D dim.' (diminuendo) marking. The third system includes chords like Em, A7, D, B7, and E7. The fourth system includes Em, D dim., D, and F#7. The fifth system includes B7, E7, and A7. The sixth system features a first ending (1.) and a second ending (2.), both marked with repeat signs and ending with a double bar line.

Copyright 1917 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

Copyright renewal 1945 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# The Darktown Strutter's Ball

43

*Improvised*

Shelton Brooks

D B7 E7

A7

D D dim. Em A7 D B7

E7 Em

D dim. D F#7 B7

E7 A7 D A7

Copyright 1917 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
 Copyright renewal 1945 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
 International Copyright Secured  
 Made in U. S. A.

All Rights Reserved Including Public Performance For Profit  
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

## RECORD CHORUSES

The remaining pages of this book are devoted to a number of compositions which are available on Victor and Brunswick records. Each one contains a "hot" trumpet chorus or part of a chorus which, in my opinion, are all good examples of my "swing" style. I do not advise copying the choruses note for note; rather, the student should, after playing them a few times, try to play or improvise an original one. The object is to develop a style "all your own;" one that is simple and natural.

I cannot emphasize too greatly the importance of listening to good "swing" records made by the leading bands and artists of today. There are also any number of good old records, some of which are really "gems" in the art of improvising.

### Roll 'Em

Victor Record No. 25627 - B

*Benny Goodman  
and his Orchestra*

Mary Lou Williams

Copyright 1938 ROBBINS MUSIC CORPORATION, 799 Seventh Ave., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved, including the right of public performance for profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# Life Goes To A Party

Victor Record No.25726-A

*Benny Goodman  
and his Orchestra*

Harry James  
Benny Goodman



Copyright 1938 ROBBINS MUSIC CORPORATION, 799 Seventh Ave., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved, including the right of public performance for profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

## Loch Lomond

Victor Record No.25717-A

*Benny Goodman  
and his Orchestra*



Copyright 1937 ROBBINS MUSIC CORPORATION, 799 Seventh Ave., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright



# Camel Hop

Victor Record No. 25717-B

Benny Goodman  
and his Orchestra

Mary Lou Williams

The musical score for "Camel Hop" is presented on ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as treble clefs, key signatures, time signatures, notes, rests, slurs, and dynamic markings. The first staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The melody is characterized by a bouncy, rhythmic quality typical of swing music. The score concludes with a *rip* (ritardando) marking on the final staff.

Copyright 1938 ROBBINS MUSIC CORPORATION, 799 Seventh Ave., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved, including the right of public performance for profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# Sing, Sing, Sing

47

Benny Goodman  
and his Orchestra

Victor Record No.36205-B

Louis Prima

*mf*

3

15

*Drums*

*lip*

*mf*

Copyright 1936 ROBBINS MUSIC CORPORATION, 799 Seventh Ave., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

## It's The Dreamer In Me

Brunswick Record No.8055

Harry James  
and his OrchestraJimmy Dorsey  
Jimmy Van Heusen

Slow

Copyright 1938 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.  
International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

# MODERN TRUMPET SOLOS

*with piano accompaniment*

*by* **HARRY JAMES, BENNY GOODMAN, and COUNT BASIE**

TWO O'CLOCK JUMP

*by* **HARRY JAMES and BENNY GOODMAN**

LIFE GOES TO A PARTY

*by* **REX STEWART**

VELVET

MOORISH CASTLE

WEARY WEIRD

*by* **ZIGGY ELMAN and MARK WINSTEN**

MODERN DESIGN

RONDO FOR TRUMPET

*by* **RED NICHOLS**

TRUMPET SOBS

FUNNY NOTES

PLENTY OFF CENTER

GET WITH

*by* **MICKEY BLOOM**

CLAM CHOWDER

VALVELOCITY

DEBONAIR

*by* **MANNY KLEIN**

TIGER FANTASY

*by* **DONALD LINDLEY**

SLIDIN' AROUND

TRUMPET BLUES

NOTHIN' DOIN'

GOIN' NO PLACE

STEPPING FAST

SWEET STUFF

HOT AS A SUMMER'S DAY

*by* **HENRY LEVINE**

DIXIELAND HOP

*Arranged by*

**HENRY LEVINE** (*Dixieland Style*)

HOT LIPS

WABASH BLUES

TIGER RAG

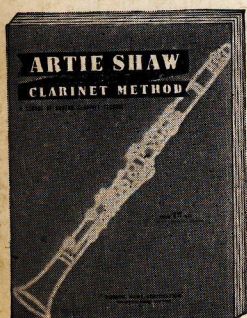
*Price \$1.00 each*



# The World's Best Series Of Modern Instruction Books!

THE NEW SCHOOL OF MODERN MUSIC has progressed so rapidly, most methods have become old-fashioned. Here is your opportunity to obtain the greatest instruction books by foremost musicians, who teach from practical experiences.

WHY THESE BOOKS ARE BEST SELLERS! In addition to complete studies, each book by a top-flight authority teaches you to develop style, the keynote of playing perfection! Therefore, they are the only modern methods available!

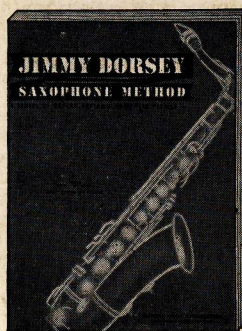


## ARTIE SHAW CLARINET METHOD

Written in collaboration with Arnold Brillhart. The most modern clarinet studies and exercises published—plus Artie Shaw's clarinet solos of *Back Bay Shuffle*, *My Blue Heaven*, *I'm Coming Virginia*, *Rose Room*, etc.

•Designer of Enduro Reeds & Brillhart Mouthpieces

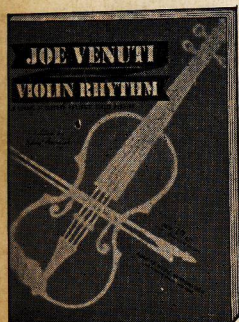
Price \$3.00



## JIMMY DORSEY SAXOPHONE METHOD

Published for the first time! The foremost saxophonist teaches fingering, improvisations, embouchure, slurring, triple tonguing, etc., with exercises. Contains his solo arrangements of *Beebe*, *Hollywood Pastime*, *Tailspin*, etc.

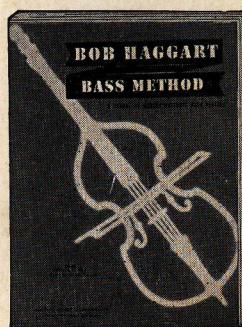
Price \$3.00



## JOE VENUTI VIOLIN RHYTHM

The first important violin method in 10 years! Every phase of modern technique and harmony is fully illustrated with practical studies. Includes Venuti's violin solos of *Darktown Strutters' Ball*, *Wild Dog*, *Cheese and Crackers*, etc.

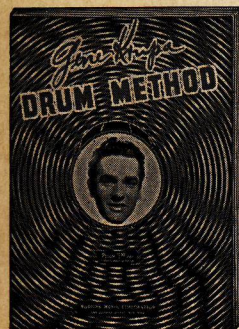
Price \$3.00



## BOB HAGGART BASS METHOD

The most complete modern bass method published! Studies in "walking bass," chords, rhythms, bowing, cadences, etc. Includes Haggart's bass solos of *At The Jazz Band Ball*, *Just Strollin*, *South Rampart St. Parade*, etc.

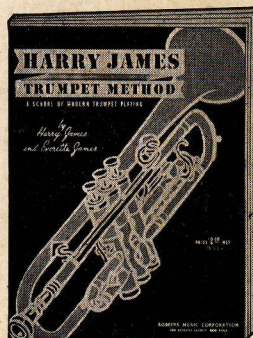
Price \$3.00



## GENE KRUPA DRUM METHOD

Contains instructions covering rim shots, cymbal breaks, bass drum beats, wire brush rhythms, etc.—explained for the first time! Also Krupa's tom-tom solo of "Sing, Sing, Sing" as recorded.

Price \$3.00



## HARRY JAMES TRUMPET METHOD

Technical studies cover the hand trill, tonguing, transposition, lip slurs, breath control, etc. Includes Harry James' solo treatments of *Ciribiribin*, *Music Makers*, *Concerto For Trumpet* and seven others.

Price \$3.00



## HENRY LEVINE MODERN DIXIELAND STYLE for Trumpet • Clarinet • Trombone

The real lowdown on Dixieland music fully explained by the foremost authority. Includes Levine's Dixieland ensemble arrangements of *China Boy*, *The Darktown Strutters' Ball*, *Ja-Da*, *Runnin' Wild*, etc.

Price \$1.50



## JACK TEAGARDEN MODERN TROMBONE STUDIES

Contains studies and exercises for lipping, chord formations, tonguing, improvisations on standard melodies and "the blues." Includes 14 hot choruses in the Teagarden style—the emblem of trombone virtuosity.

Price \$1.50

ROBBINS MUSIC CORPORATION • NEW YORK